REQUIEM

JOHN RUTTER

Werkgliederung : Siebenteilig in Abwandlung der originalen Reihenfolge.

1) Requiem und Kyrie (siehe Textübertragung)

2) Psalm 130

3) Pie Jesu

4) Sanctus

5) Agnus Dei

6) Psalm 23

7) Lux aeterna

Besetzung: Sopran-Solo,vierstimmiger gemischter Chor,

2 Flöten,1 Oboe,2 B - Klarinetten,1 Fagott,2 F- Hörner,3 Pedal-Pauken,1 Glockenspiel,1 Harfe,Streicher.

Erstaufführung am 13. Oktober 1985 in Dallas Texas

Chorstimme

REQUIEM. JOHN RUTTER Amerikanischer Komponist

lebt in Amerika.

Werkgattung:Requiem (lat.):die Totenmesse (lat.missa pro defunctis) der röm.-kath. Liturgie,deren Name von den Eingangsworten des "Introitus"(=Einleitungsgesang der Messe) "Requiem aeternam"(= Ewige Ruhe) abgeleitet wurde.
Seit dem 19.Jh. treten die liturgischen Bindungen der Requiem-Kompositionen zunehmend zugunsten konzertanter Elemente zurück; häufig ist das Requiem dem Andenken bedeutender oder auch dem Komponisten persönlich nahestehender Toter gewidmet.
(Überschrift = in memoriam ").
Als zyklische Form der Vokalmusik ohne oder mit Orchester besteht das Requiem aus folgenden Teilen:

1) Introitus = Requiem aeternam
2) Kyrie eleison = Herr erbarme dich
3) Graduale = Requiem aeternam
4) Tractus = Absolve Domine
5) Sequenz = Dies irae
6) Offertorium = Domine Jesu Christe
7) Sanctus = Heilig (3X)
8) Agnus Dei = Lamm Gottes
9) Communio = Lux aeterna

Bedeutende Requiem - Komponisten : Michael Haydn,W.A.Mozart, R.Schumann,G.Fauré,A.Dvorak,C.Saint-Säens,M.Duruflé,H.Berlioz, A.Bruckner,G.Donizetti,G.Verdi etc...

JOHN RUTTER KURZBIOGRAPHIE

John Rutter ist 1945 in London geboren.Seine erste musikalische Erfahrung sammelte er als Sängerknabe in der "Highgate School". Um Musik zu studieren,ging er nach Cambridge in das "Clara College",wo auch seine ersten gedruckten Kompositionen erschienen, und wo er seine erste Plattenaufnahme selber dirigierte.Sein erstes grossangelegtes Werk"Der Falke"(The Falcon)wurde 1969 mit einen Preis ausgezeichnet.Zu dieser Zeit holte ihn Sir Charles Willcocks,um in Zusammenarbeit weihnachtliche Volkslieder als Chormusik zu bearbeiten,welche dann später in einem vierbändigen Werk mit mehr als 100 Liedern für Chor fertiggestellt wurden. Seine kompositorische Aktivität erstreckt sich auf alle Gattungen. Vom einfachen Chorsatz über Orchester - und Instrumentalwerke,vom Klavierkonzert über 2 Kinder Opern,Musik für die BBC bis zu Arrangements für Gruppen wie "The Philip Jones Brass Ensemble"und "The King Singers".Zwischen 1975 und 1979 ist er musikalischer Leiter am "Clara College",wo er den Knabenchor durch eine Zahl von Aufnahmen über Cambridge hinaus berühmt machte.Später verliess er diesen Posten um als freischaffender Künstler seinem Kompositionsdrang nachzukommen.Er gründete in dieser Zeit die Cambridge Singers,welche er besonders durch eine Aufnahme des "Fauré Requiems "bekannt machte.Als Künstler tritt er in Erscheinung an Universitäten,Festivals,Kirchenanlässen,und hält Referate in den USA.Er ist Mitglied der Fakultät für Künste an der "Open University",und als Dr.h.c wurde er am Westminster College in Princeton geehrt.

Das Requiem von John Rutter folgt einem Schema, welches schon Brahms und Fauré brauchten.Der Aufbau des Werkes entspricht nicht der liturgischen Reihenfolge und ist viel mehr durch eine persönliche Zusammensetzung von Texten und Psalmen,die der Komponist aus dem Psalter und Gesangsbuch von 1662 und dem Requiemtext entnommen hat,geprägt.Die sieben Teile des Werkes sind eine Meditation über Leben und Tod und spannen durch die Anlage der Texte eine Brücke der Hoffnung.

1. REQUIEM AETERNAM

Slow and solemn (♩=60)

Piano Reduction

Hp.

pp

poco cresc.

Timp.

6

S.
A.

pp

Re - qui - em ae - ter - nam,

T.
B.

pp

11

(pp)

re - qui - em ae - ter - nam,

p

re - qui - em ae -

- ter - nam do - na e - is, Do - mi - ne,

15

mp

- ter - nam do - na e - is, Do - mi - ne, do - na

mp

do - na e - is, Do-mi-ne, do - na e - is, Do - mi -

18 *mf* *p*

e - is, Do-mi-ne, do - na e - is, Do - mi -

mf *p*

- ne: et lux, et lux per - pe - tu - a, per -

A *pp*

1 *pp*

-ne: et lux, et lux per - pe - tu - a, per -

pp

- pe - tu - a lu - ce - at e - is,

pp

25 *mp* *dim.* *pp*

- pe - tu - a lu - ce - at e - is,

mp *dim.* *pp*

29 **rit.** B **A little faster** (♩=69)

lu - ce - at e - is.
shine on them for ev - er.

legato

rit.

SOPRANOS (and ALTOS) *p dolce e legato*

34

Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne:

39 *cresc.* *mp* unis. *p dolce*

et lux per - pe - tu-a lu - ce - at e - is. Re - qui - em ae -

Tenor (and Bass) unis.

p·dolce

44 *cresc.*

- ter - nam do - na e - is, Do - mi - ne: et lux per - pe - tu - a

cresc.

19 *mf* **accel.** **Più animato** (♩ = 76)

lu - ce - at e - is. C *f risoluto* Te de - cet

f risoluto

hym - nus, De - us in Si - on: et ti - bi red - de - tur

ff *mf* *dim.* *p*

vo - tum in Je - ru - sa - lem, vo - tum in Je - ru - sa - lem.

ff *mf* *dim.* *p*

f *ff* *f*

Ex - au - di, ex - au - di, ex - au - di o - ra - ti - o - nem

f *ff* *f*

65

mf *dim.*

me - am, ad te om - nis ca - ro ve - ni - et.

mf *dim.*

Tempo II (♩= 69)

69 **poco rit.** D

p *p*

Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

p

74

p

Ky - rie e - lei - son, e - lei - son, e - lei - son,

p

78

p *cresc.*

Ah Ky - ri - e e -

mp *cresc.*

Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri -

mp *cresc.*

Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri -

f dolce *mf*

- lei - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son:

mf cresc. *f dolce* *mf*

Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son:

f dolce *mp*

- e e - lei - son, e - le - i - son, e - le - i - son, Chri -

f dolce

88

E

mp legato espress.

Chri - ste e - lei - son, Chri - ste e - lei - son,

mp legato espress.

Chri - ste e - lei - son, Chri - ste e - lei - son,

legato espress.

– – – ste e - lei - son, Chri - ste e -

92

mf

Chri - ste e - lei – – – – – – –

mf

Chri - ste e - lei – – – – –

mf

– lei – – – – – – son, Chri -

poco rit. **a tempo** (♩ = 69) F

97

dim. *p* *ppp dolce*

– son, e - lei - son: Ky-ri - e e - le - i - son,

dim. *p* *ppp dolce*

– son, e - lei - son: Ky-ri - e e - le - i - son,

dim. *p* *p dolce*

– ste e - lei - son: Ky-ri - e e - le - i - son,

p dolce

Ky-ri - e e - le - i - son,

102

– Ky-ri - e e - le - i - son,

– Ky-ri - e e - le - i - son, *p* Ky-ri - e

(*p*)

Ky-ri - e e - le - i - son, Ky-ri - e, Ky – ri –

107

rit.

p pp

Ky-ri-e e - lei - son, e - lei - son.

pp

e - lei - son, e - lei - son, e - lei - son.

pp

- e, Ky- ri-e e - lei - son, e - lei - son.

pp

Ky - ri - e, Ky-ri-e e - lei - son.

2. OUT OF THE DEEP

Psalm 130

Slow, with some rubato (♩ = *c.*54)

SOLO CELLO

p espress. *mp*

4

f *mf*

7

S.

A. *pp*

Out of the deep have I

T.

B. *pp*

Out of the deep have I

Vc. ten. *p*

10

called un - to thee, O Lord: Lord, hear my voice.

called un - to thee, O Lord: Lord, hear my voice.

13 A

Out of the deep have I called un - to thee, O Lord: Lord, hear my

Out of the deep have I called:

Out of the deep have I called un - to thee, O Lord: Lord, hear my

Out of the deep have I called:

A

voice. O let thine ears con - si - der well the voice of my com-

hear my voice. hum the

voice. hum

hear my voice. hum

7

20

- plaint.

mp

voice of my com-plaint, O let thine ears con - si - der well the voice of my com-

dim.

(hum)

(hum)

24

p

- plaint.

(hum)

(hum)

p *mf* *mp*

B

accel. Più mosso (♩ = 72)

27

pp 3

If thou, Lord, wilt be ex - treme to mark what is done a - miss:

pp

31

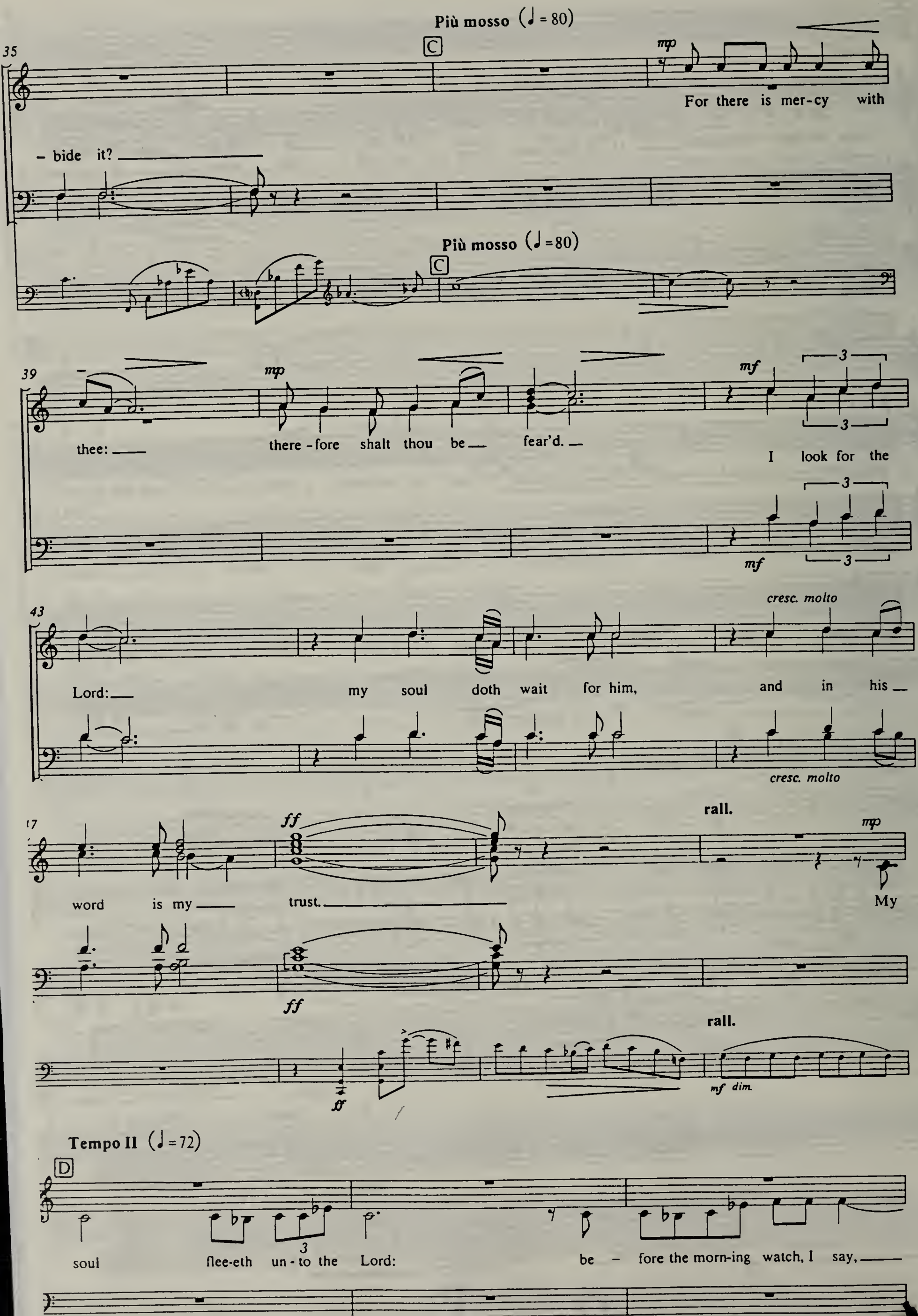
mf

O Lord, who may a - bide it?

O Lord, who may a -

mp

mf *mp*


Più mosso (♩ = 80)
C
mp
For there is mer-cy with
- bide it?
Più mosso (♩ = 80)
C
mp
mf
thee:
there - fore shalt thou be fear'd.
I look for the
mf
cresc. molto
Lord:
my soul doth wait for him,
and in his
cresc. molto
ff
rall.
mp
word is my trust.
My
ff
rall.
ff
mf dim.
Tempo II (♩ = 72)
D
soul flee-eth un - to the Lord:
be - fore the morn-ing watch, I say,

54

be-fore the morn-ing watch.

O Is - ra-el, trust in the

mp cresc. *mf* *legato espress.* *mp*

O Is – ra-el,

mp *legato espress.*

58

Lord, for with the Lord there is mer – cy:

mf

trust in the Lord, with the Lord there is mer – cy: and with him is plen - teous re -

mf

E

2

f dolce

- demp-tion. And he shall re – deem Is - ra-el from all his sins, all his

sins, from all his

mp

f dolce

mp

sins.

dim. *p*

rall.

sins.

dim. *p*

rall.

mp

70 **Tempo I** (♩ = c.54)

p *hum*

Out of the deep ____ have I called un - to thee, O Lord: ____

pp

Lord, hear_ my

p *hum*

Out of the deep ____ have I called un - to thee, O Lord: ____

pp

Lord, hear_ my

Tempo I (♩ = c.54)

p *pp*

73 **rit.**

voice. ____

voi(ce) ____ (ce).

voice. ____

voi(ce) ____ (ce).

rit.

p *dim.* *pp*

3. PIE JESU

Sopran Solo und Chor

Andante e dolce (♩ = 66)

p semplice espress.

5 SOPRANO SOLO *p dolce e semplice*

Pi - e Je - su Do - mi - ne, do - na e - is

10

re - qui - em, re - qui - em ae - ter - nam do - na e - is, Do-mi-ne,

15

do - na e - is, Do - mi - ne.

S. A. unis. *pp*

Do - na e - is, Do-mi-ne,

T. B. unis. *pp*

Do - na e - is, Do-mi-ne,

19

A *mp*

Pi - e Je - su Do - mi - ne,

23 *cresc.* *mf* *mp*

do - na e - is re - qui - em; do - na e - is, Do-mi-ne, do -

27 *p molto dolce*

- na e - is, Do-mi-ne, re - qui - em ae - ter -

30 **a tempo**

- nam.

unis. *p*

Do - na e - is, Do-mi-ne,

unis.

p Do - na e - is, Do-mi-ne,

34

B SOPRANO SOLO *mp*

Pi - e Je - su

do - na e - is re - qui - em.

37

p *mp*

Do - mi - ne, do - na e - is re - qui - em, sem - pi - ter - nam

41

cresc. *mf* *cresc.*

re - qui - em, sem - pi - ter - nam re - qui - em, sem - pi - ter - nam

45

f dolce *dim.* *mf* *dim.* *mp*

re - qui - em do - na e - is, Do - mi - ne, do - na e - is, Do - mi - ne:

unis. p

Do -

Choir

50

– na e - is, Do-mi-ne,

dim. *pp*

sem - pi - ter-nam re - qui - em.

unis.

p Do - na e - is Do-mi-ne, *dim.* *pp*

54 C *pp*

rit.

Pi - e Je - su Do - mi - ne, do - na e - is re - qui - em,

a tempo

58 *p molto dolce*

rit.

sem - pi - ter - nam re - qui - em.

unis. *pp*

do - na e - is, Do-mi-ne, sem - pi - ter-nam re - qui - em.

unis. *pp*

Do - na e - is, Do-mi-ne,

4. SANCTUS

Andante maestoso

SOPRAN *mp poco marcato* *cresc.*

hor

San – ctus, San – ctus,

mf cresc. *f*

San – ctus Do – mi-nus De – us Sa – ba – oth.

8 SOPRAN *mp*

San – ctus, San – ctus, San – ctus.

TENOR *f poco marcato*

8 San – ctus, San – ctus, San – ctus Do –

11 *cresc.* *mf*

Do – mi – nus De – us Sa – ba – oth.

8 – – mi – nus De – us Sa – ba – oth.

A

14 SOPRAN *mf* *cresc.*

Ple – ni sunt cae – – li glo – ri – a

ALT. *mf*

Ple – ni sunt cae – – li glo – ri – a tu – a,

17 *f*

tu – a. Ho – san – na, ho – san – na in ex – cel – sis, ho –

f

tu – a. Ho – san – na, ho – san – na in ex – cel – sis,

f

tu – a.

20

cresc. ff

– san-na in ex - cel – sis, ho - san-na in ex - cel – sis, ho - san – na.

(f) cresc. ff

ho - san-na in ex - cel – sis, ho - san-na in ex - cel - sis, ho - san – na.

ff

ho - san – na.

23

B

TENOR mf

Ple – ni sunt cae –

BASS mf

Ple – ni sunt cae – li glo - ri - a

26

1st SOPRAN f

Ho - san – na, ho - san-na in ex -

2nd SOPRAN f

Ho - san – na, ho - san-na in ex -

cresc. 3 f (f)

– – li glo - ri - a tu – a. Ho -

f

tu – a, tu – a.

29

cresc. ff

- cel - sis, ho - san-na in ex - cel - sis, ho - san-na in ex - cel - sis, ho -

cresc. ff

- cel - sis, ho-san-na in ex - cel - sis, ho-san-na in ex - cel - sis, ho -

ff

ho -

cresc. ff

- san - na, ho-san-na in ex - cel - sis, ho - san-na in ex - cel - sis, ho - san - na, ho -

ff

ho -

32

- san - na.

- san - na.

- san - na.

- san - na.

- san - na.

C TENOR

35 *p dolce e legato*

Be - ne - di - ctus qui ve - nit in no - mi - ne Do -

BASS *p dolce e legato*

Be - ne - di - ctus qui ve - nit in

16

38

SOPRAN *p dolce e legato*

Be - ne - di - ctus qui ve - nit in

ALT. *p dolce e legato*

Be - ne - di - ctus

- mi - ni,

no - mi - ne Do - mi - ni:

41

D

no - mi - ne Do - mi - ni: Ho-

qui ve - nit in no - mi - ne

f

Ho - san - na, ho - san-na in ex -

f

Ho - -

44

cresc.

- san - na, ho - san-na in ex - cel - sis, ho - san-na in ex - cel - sis, ho -

cresc.

- san - na, ho - san-na in ex - cel - sis, ho-san-na in ex - cel -

f *cresc.*

Ho - - san - - na in ex -

cresc.

- cel - sis, ho - san-na in ex - cel - sis, ho - san - na, ho - san-na in ex -

cresc.

- san - na in ex - cel - sis, ho -

17

47

rit.

ff

- san-na in ex- cel - sis, ho - san - na.

ff

- sis. ho - san-na in ex- cel - sis, ho - san - na.

ff

- cel - sis, ho - san - na.

ff

- cel - sis, ho-san - na, ho - san - na.

ff

- san - na, ho - san - na.

5. AGNUS DEI

Bass + TENOR *p mesto*

Ag - nus De-i, Ag - nus De-i, qui

5

tol - lis pec-ca - ta, pec - ca - ta mun-di: do - na e - is re - qui-em.

9 ALT *p mesto*

Ag - nus De-i, Ag - nus De-i, qui tol - lis pec-ca - ta, pec - ca - ta mun-di:

(pp)

Ag - nus, Ag - nus De - i, Ag - nus

A

13 SOPRAN *p mesto*

Ag - nus De- i,

ALT *p*

do - na e - is re - qui - em. Ag - nus

TENOR *p*

De - - i, Ag - nus

17

Ag - nus De-i, qui tol - lis pec-ca - ta, pec - ca - ta mun-di: do - na e - is

— De - i, Ag - nus — De — i,

De - i, Ag - nus — De - i, —

21

re - qui-em.

p

do - na e - is re - qui-em. —

25

B *pp* **accel.** *mp*

Man that is born of a wo-man hath but a short time to

pp *mp*

31

rall. *p* *mp* *mf* 3 *dim.*

live, and is full of mi - se - ry. — He com-eth up, and is cut down like a

p *mp* *mf* 3 *dim.*

a tempo

36

S. mp dim.
flow-er; he flee-eth as it were a sha - dow.

A. mp dim.
flow-er; he flee-eth as it were a

T. mp dim.
flow-er; he flee-eth as it were a sha - dow.

B. mp dim.
flow-er; he flee-eth as it were a

40

rall. pp

C Tempo I (♩=60)

p dim. pp
sha - dow.

pp

p dim. pp
sha - dow.

44

p
Ag - nus De-i, Ag - nus De-i, qui tol - lis pec-ca - ta, pec -

p
Ag - nus De-i, Ag - nus De-i, qui tol - lis pec-ca - ta, pec -

3 3
In the midst of life we are in death, we are in

p distinct 3 3
In the midst of life we are in death, we are in

47

- - ta mun-di: do-na e-is re - qui-em, re - qui-em,

- ca - ta mun-di: do-na e-is re - qui-em, re - qui-em,

death, we are in death, we are in death, we are in

death, we are in death, we are in death, we are in

51

re - qui-em ae - ter - nam.

re - qui-em ae - ter - nam.

Of

death.

Ag - nus De-i,

death. Ag - nus De-i, Ag - nus De-i, qui

54

S.2 only +S.1

whom may we seek for suc-cour, whom may we seek for suc-cour,

whom may we seek for suc-cour, whom may we seek for suc-cour, whom may we seek for suc-cour,

Ag - nus De-i, qui tol - lis pec-ca-ta, pec - ca - ta mun-di: of

tol - lis pec-ca-ta, qui tol - lis pec-ca-ta, pec - ca - ta mun-di: of

57

D

f cresc. *ff*

whom? Ag - nus De - i, Ag - nus De - i, qui

f cresc. *ff*

whom? Ag - nus De - i, Ag - nus De - i, qui

f cresc. *ff*

whom? Ag - nus De - i, Ag - nus De - i, qui

f cresc. *ff*

whom? Ag - nus De - i, Ag - nus De - i, qui

60

dim. *f* *dim.* *mf* *dim.*

tol - lis pec-ca-ta, pec - ca - ta mun-di: do-na e - is re - qui - em.

dim. *f* *dim.* *mf* *dim.*

tol - lis pec-ca-ta, pec - ca - ta mun-di: do-na e - is re - qui - em,

dim. *f* *dim.* *mf* *dim.*

tol - lis pec-ca-ta, pec - ca - ta mun-di: do - na e - is

dim. *f* *dim.* *mf* *dim.*

tol - lis pec-ca-ta, pec - ca - ta mun-di: do - na e - is

64

mp dim. *pp*

mp dim. *pp*

re - qui - em.

mp dim. *p* *pp*

re - qui - em.

mp dim. *p* *dim.* *pp*

re - qui - em.

68 (♪=♪)

rall. Lento, molto solenne

E pp (♩ = 50)

I am the re-sur-

pp

I am the re-sur-

pp

I am the re-sur-

pp

I am the re-sur-

73

p pp (pp) p

– re – ction and the life, saith the Lord: he that be – lie – veth in

p pp (pp) p

– re – ction and the life, he that be – lie – veth in

p pp (pp) p

– re – ction and the life, saith the Lord: he that be – lie – veth in

p pp (pp) p

– re – ction and the life, he that be – lie – veth in

78

mp p mp

me, though he were dead, yet shall he live: and who-so-ev-er

mp p mp

me, yet shall he live: and who-so-ev-er

mp p mp

me, yet shall he live: and who-so-ev-er

me, though he were dead,

mp p mp

me, yet shall he live: and who-so-ev-er

82

mf *mp*

li - veth and be - lie - veth in me shall ne - ver

mf *mp*

li - veth and be - lie - veth in me shall ne - ver

mf *mp*

li - veth and be - lie - veth in me shall ne - ver

mf *mp*

li - veth and be - lie - veth in me shall ne - ver

86

rit.

p *dim.* *pp*

die, shall ne - ver die.

Attacca No.6

p *dim.* *pp*

die, shall ne - ver die.

p *dim.* *pp*

die, shall ne - ver die.

ne - ver die.

p *dim.* *pp*

die, shall ne - ver die.

6. THE LORD IS MY SHEPHERD

Psalm 23

poco rit. **a tempo**

OBOE

p dolce espress.

Piano Reduction

p espress.

7

13

oe

SOPRAN

19 A *dolce tranquillo* p

The Lord is my shep-herd;_ there-fore can I lack_ no - thing._

A

boe

23

He shall feed me_____ in a green_ pas - ture,_____ and lead me

oe

TENOR nd BASS

28 B

forth be - side the wa - ters of com - fort. He shall con -

B

oe

33

- vert my soul and bring me forth in the paths of right - eous-ness,

boe

39 mp

S. A. for his Name's sake,

p

for his

mp dim.

T. B. for his Name's sake, p

boe mp p

43

C

p

(♪=♪)

Name's sake. Yea, though I walk thro' the

49

val-ley of the sha-dow of death, I will fear no e-vil;

55

mp *mf*

For thou art with me: Thy rod and thy staff com-fort me.

mp *mf*

59

D

mp

Thou shalt pre-pare a ta-ble for me a-

mp

64

mp

-gainst them that trou-ble me: Thou hast a-

mp

68

- noint - ed my head with oil ___ and my cup shall be full. ___

73 rit. E a tempo

p

But

p

79 tranquillo

thy lov-ing kind - ness and mer - cy shall fol-low me ___ all the days of my

tranquillo

F

84 mp cresc. f dim.

life: And I will dwell in the house ___ of the Lord, ___

mp cresc. f dim.

90 mf dim. mp dim. p for

___ in the house ___ of the Lord ___ for

in the house of the Lord

mf dim. mp dim. p

of the Lord ___

95 ev - er, dim. pp

ev - er, for ev - - er.

dim. pp

7. LUX AETERNA

Moderato (♩ = 92)

SOPRANO SOLO

mp legato e dolce

I heard a

6

poco rit. **a tempo**

voice from hea - ven say-ing un-to me, Bless - ed,

SOPRANO SOLO

11 pp ganzer Chor

Bless - ed,

mp

Bless-ed are the dead who die in the Lord,

16 p cresc.

for they rest, for they rest,

20 mf

for they rest from their la -

A

24

- - bours.

They rest from their la - bours,

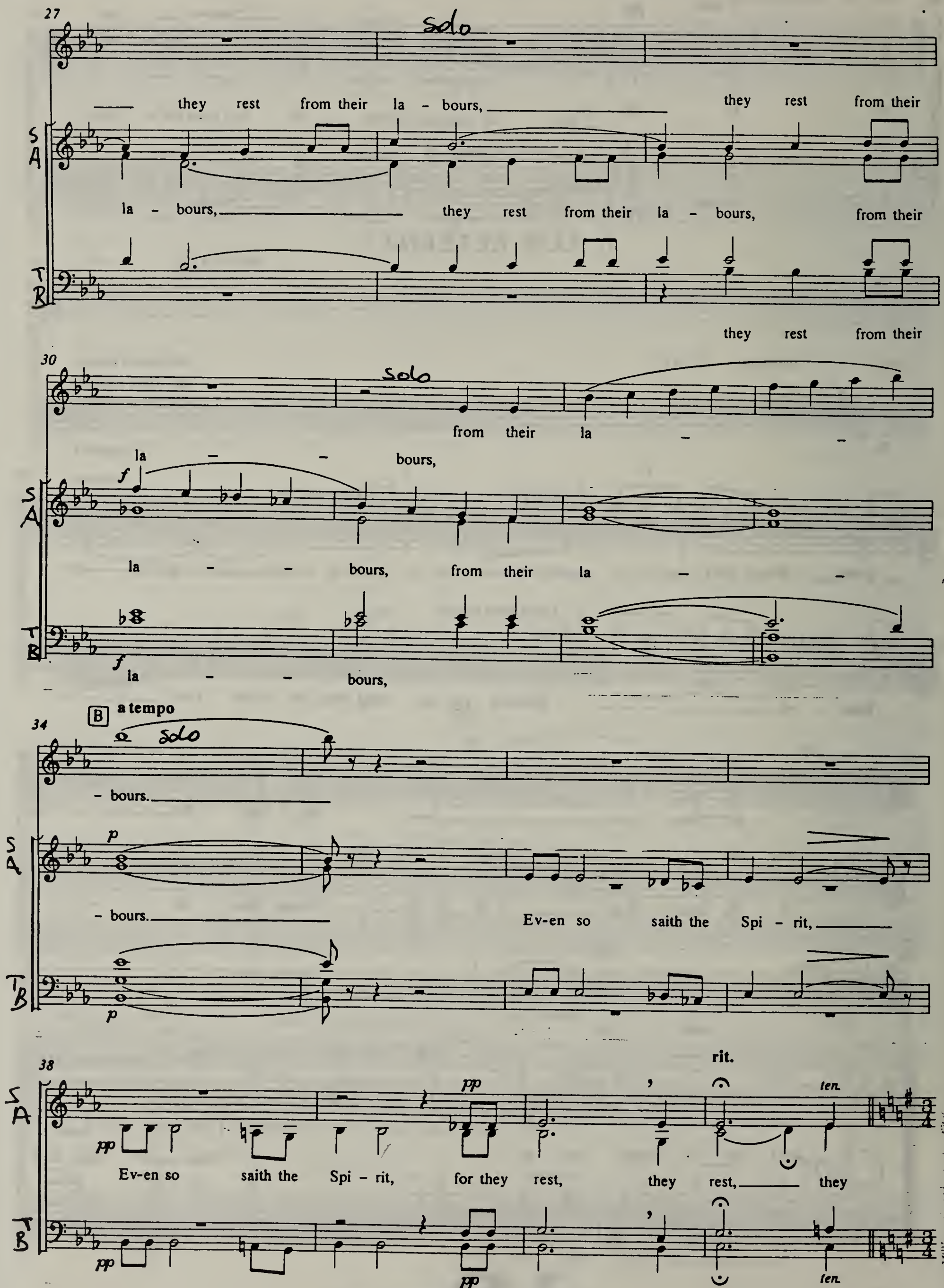
S A

Chor

They rest from their

T B

28


27
solo
they rest from their la - bours, they rest from their
S A
la - bours, they rest from their la - bours, from their
T B
they rest from their
30
solo
from their la - -
la - - bours,
f
S A
la - - bours, from their la - -
T B
f
la - - bours,
34
B a tempo
solo
- bours.
p
S A
- bours. Ev-en so saith the Spi - rit,
T B
p
38
rit.
pp
ten.
S A
pp
Ev-en so saith the Spi - rit, for they rest, they rest, they
T B
pp
pp
ten.

42 C **Andante tranquillo** (♩=56)

rest.

SOPRAN I+II

46 Lux ae -

50 - ter - na lu - - ce - at

54 e - is, Do - - mi -

58 - ne, Do - - mi -

62 D pp ganzer Chor

- ne: Lux ae -

66 - ter - na lu - - ce - at

70 e - is, Do - - mi -

74 p - ne, Do - - mi -

p

- ne, Do - mi - ne, Do - mi -

78

- ne, Do - mi - ne, Do - mi -

mp *p* *p*

82

E

- ne: Tenor + Bass Cum san - ctis tu - is

86

in ae - ter - num, qui - a pi - us es,

mf *f*

90

qui - a pi - us es, qui - a pi - us

mf *f* *dolce*

pi - - us

94

es, qui - a pi - us es.

dim. *mp dim.*

98 rit.

p F unis. Soprau + Alt.

Re - qui - em ae - ter - nam do - na e - is

p

Do - mi - ne, et lux per - pe - tu - a lu - ce - at

106 (unis.)

e - is:

Re - qui - em ae - ter - nam do - na e - is,

unis.

110

Do - mi - ne;

Do - mi - ne;

Do - mi - ne;

p

re - qui - em,

p

re - qui - em,

113

p

re - qui - em ae - ter - nam, ae -

p

re - qui - em ae - ter - nam, ae -

re - qui - em, re - qui - em ae -

re - qui - em.

rit.

116

pp

- ter - nam.

dim.

pp

- ter - nam, ae - ter - nam, ae - ter - nam.

pp

- ter - nam, ae - ter - nam. ae - ter - nam.

pp